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ABSTRACT

In this survey course high school students investigated Black artists in America. Objectives are for students to explore the Black artists' contribution to the American art scene; to analyze the impact of the new Black movement on trends in American art; and to participate in the design and creation of various art objects which reflect this contribution. In addition to rationale and behavioral objectives, the guide contains: 1) a course outline on the background of African art and American Black art which includes a listing of Black artists; 2) suggested learning activities to facilitate the achievement of objectives (which includes the creation of a batik project, a wood-carving, tie-dying, and construction of a mural; 3) a listing of resources for use by teachers; 4) a bibliography; and 5) instruction sheets for the suggested projects. (Author/OPH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SD 006151

Art Education

AMERICAN BLACK ART

6677.02

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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AMERICAN BLACK ART

A survey of black artists in America, their contribution to the American art scene, and how the impact of the new black movement will affect trends in American art.

Written by Anita Waller

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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I. COURSE TITLE: American Black Art

II. COURSE NUMBER:

Art App	6677.02
Art 7	6671.06
Art 8	6672.06
Art CFT 1	6683.03
Art CFT 7	6681.04
Art CFT 8	6682.04

III. COURSE DESCRIPTION:

This course is designed for students to investigate the contributions of black artists, and to participate in the design and creation of various art objects which reflect this contribution.

IV. RATIONALE:

Black artists have not only made an important contribution to the cultural life of America, but they have given tremendous vitality and direction to American art in their handling of various art styles, themes, materials and processes of the 20th Century.

It is hoped that through this study students will establish an attitude of mutual appreciation and understandihg of their respective heritages.

V. ENROLLMENT GUIDELINES:

A. Prior Courses:

None

B. Evaluative Device:

Empirical testing should be followed.

C. Concurrence Programs:

There is no specific program that must be taken concurrently.

VI. COURSE OF STUDY OBJECTIVES STATED IN BEHAVIORAL TERMS:

A. Upon completion of this course, the student will be able to do the following:

1. Given the necessary materials and instructions, make a batik.

2. Use the batik to construct an article of clothing.

3. Given a choice of possible items, make an African craft item of wood.

4. Using the skills acquired in the preceding process, make an original wood sculpture.

5. Given the necessary materials and following a sequence of drawing and painting skills, paint a mural.

6. Discuss his own work and work of others according to the basic principles of design--composition, balance etc.

7. Examine and discuss the contributions African and Afro-American artists have made to the American culture.

B. Each project will incorporate the following sequence:

1. History and introduction (motivation) (audio-visual material and lecture.)

2. Introduction to materials.

3. Demonstration of process.

4. Activity

5. Evaluation

6. Additional projects--experimentation

C. The teacher will make available to students: books, reproductions, films, slides, guest speakers, materials necessary for activities, materials for display (samples.)

VII. COURSE CONTENT:

AFRICAN ART

A. Birth of African Art

1. Black Africa--highly organized culture and art long before Europeans arrived.

2. Large number of potential workers in agricultural economy--freedom to develop other skills.

3. Highly developed system of kinship (central family, clan, tribe.)

a. Each tribe represents its own mythological ideas, ancestral beliefs, etc. in its art.
b. Craft handed down--father to son.
c. Apprenticeship of young men to older craftsmen.
d. Sometimes complete clans or guilds of craftsmen.

4. Ancestor Cult-Ancestors are intermediaries between the living and a distant, supreme being.

5. Religion very important in daily life.

   a. In some cultures they believe that living spirits dwell in all things.
   b. When a person wears a mask or costume, the wearer actually becomes the spirit represented.

B. Purpose of African Art

1. Art for everyone--not a select group.

2. Every object of ceremonial or utilitarial value.

C. Role of Artist in African Society

1. Concept of artist in Africa unknown. Artist is just a member of the community with certain skills.

2. Often artist produces work, and priest--sorcerer places magic on figure.

D. Characteristics of African Art

1. Each tribe different style. Deeply religious roots, varied style. Sometimes sub-styles within same tribe.

2. Rigid attachment to tradition. Rules very strict concerning ceremonial and ritual objects.

3. Central theme of sculpture--human figure.

4. Animal figures for decoration of utilitarian objects.

5. Human and animal heads common as masks. Combined in form of 200 anthropomorphous masks.

6. Face or figure of real person is for bad luck or destruction. A non-realistic face or figure represents a deity.

7. African sculpture is essentially abstract. The head is often outsized in relation to body because it is the focus of character and destiny.

8. Double heritage of conceptual and real, abstract and concrete, imaginative and representational.

9. Expressionistic--idea that portrait of a person can look the way you feel about him.

10. Excellent 3-dimensional design. Harmonious unity of design with variation and contrast. Simplicity of design.

E. Materials of African Artist

1. Mostly wood. Termites and tropical climate have destroyed much of their original work.

2. Other vegetable materials: (raffia, grass fibers, cotton, bamboo, rattan, etc.)

3. Animal materials (horns, skins, wool, feathers, teeth, leather, shells)

4. Minerals (stone, glass, clay, dyes)

F. African Art Primitive or Classical? (Discussion)

1. African art is a conceptual art in which tribal beliefs are represented through visual symbols. Individual works express group, rather than personal sentiments.

2. "Primitive" implies work that is naive and has simplicity in concept or execution.

3. Lacks proportion of natural figures--essentially abstract, but purposely so.

4. Forerunner of modern art abstract and expressions to feelings about a person affect the way you portray him.

G. The Legacy of the Ancestral Arts

1. Influence on European painters:

   a. French-Modigliani, Matisse, Derair, Utrillo, Picasso, Cubists
   b. German expressionists--Elaine Stein Franz Marc, Lipschitz, Epstein

2. Afro-influence in America.

   a. Rediscovery of ancient Negro sculpture fortifies modern Negro's pride in his race.
   b. Realization that Negro has his own cultural inheritance.
   c. Lessons in discipline, style, technical control, handling of materials.
   d. Afro-trends in textile and fashion design.
   e. Influence in poetry and music.

AFRICAN ART: This is a brief outline of some of the most well known contributions of various tribes--by no means an exhaustive list.

ART OBJECTS	TRIBE & REGION	MATERIALS	TECHNIQUES
Utensils (bowls, cups) drums, boats canoes, masks, carved human and animal figures (fetishes, fertility figures) shields	Baule of Ivory Coast Bakuba, Bembe } Congo Bambara, dogon, Senufo } Mali Dan Kran of Liberia	wood, raffia twigs.	wood carving (usually from single block of wood) tools used-short handled axe, chisel, knife.
"Adinkra" cloths (patterns pasted on material.)	Ashanti of Ghana	resin, cloth	Template technique pattern cut from plate & pasted on material.
Applique work	Fon of Dahomey	Different kinds of cloth,	Made special costumes required for cult ceremonies. Applique-sewing pieces of fabric to cloth.
Dyed cloth (plangi)	West Soden--Ivory Coast--Congo Yoruba--Nigorin	Indigo, sticks seeds, stones	Tie dye technique
Dyed cloth	Bambari of Mali	cloth, alkaline soap mud, vegetable dyes.	Batch (pattern drawn in alkaline soap.) Then dipper in mud-bath.

AFRICAN ART: (Cont.)

ART OBJECTS	TRIBE & REGION	MATERIALS	TECHNIQUES
Flat bowls, baskets, floor-wall mats	Kasai, Kwilu of Central Congo Bamako of Mali Rwandi of _____	Raffia & other grass fibers	Basket weaving plait work weaving on looms
Portraits in Bronze Bronze animal heads Flat Plaques Small gold miniatures Gold pendants	Benin, Ife of Nigeria Nok, Yoruba of Nigeria Ashanti of Ghana	Bronze Bronze, brass, beeswax, clay	"Cire perdue" cast in wax method
Weapons (ceremonial axes with small heads for handles)	Songs of Congo	Wrought iron (iron & steel)	Iron smithing
Ritual pieces representing human figures to be placed on graves or altars.	Dogon & Bambara of Mali	Wrought iron	1- Bellows with clay chambers 2- Bellows with wooden air sacks
Armbands, anklets, spiral neckbands, knives and other weapons.	Kuba of Congo	silver	silversmithing
Pottery vessels pipe bowls	Bali, Bamon, Bangongum Camerous grasslands	clay	wheel-thrown coil method hand slab method built
Clay pipe heads	Bamesing, Babungo Guineau	clay	hand-built ceramic techniques.

B. American Black Art

1. Colonial Period--Slavery Days, 1650-1865.

a. Most Negro slaves from West Africa had many skills (woodcarving, wrought iron, bronze casting, weaving, textile design, etc.)

b. In the South, many large plantations had own smithies, workshops, tanneries, etc.

c. New Orleans

(1) 1788 fire--city had to be rebuilt

(2) French and Spanish origins descent of plantation owners led to mansions in that tradition. (iron balconies, grillwork, lunettes, walled in courtyards and gateways)

(3) Slaves provided manpower required for building and maintaining large homes.

(4) All wrought iron work done freehand. Every junction riveted or strapped by hand.

(5) Mechanical period of cast iron forces out hand-wrought iron.

d. Some Negroes buy "freedom" through skilled employment.

(1) Many sign painters, silversmiths, cabinet makers.

(2) Tom Day cabinet maker

(3) Price of "freedom"--$500. (1st half of 19th Century)

2. Evolution from Craftsman to Atalier Art

a. Race leaders mostly concerned with general problems of Negro. Little help in the arts from White or Black community.

b. Little or no opportunity to exhibit.

c. Negro artists trained and guided by White artists.

d. Negro turns away from outworn sterile traditions and to the rural Southern landscape.

e. Early artists (Academic Realism) (show slides)

(1) Robert Duncanson--landscape and morals

(2) E.M. Bannister--naturalistic landscapes

(3) Joshua Johnston--portrait painter

(4) Edmonia Lewis--sculptor

(5) Henry O. Tanner--peasant Negroes

(6) Meta-Vaux Warrick--sculptor

(7) John Henry Adams, Jr.

(8) Laura Wheeler Waring

(9) William Harper

3. The Negro Rennaissance--1900-1929

a. Influence of leaders bring new epoch for American Negro.

(1) Paul Lawrence Dunbar--poet

(2) Booker T. Washington--educator. Showed that through education, Negro could attain an economic condition that would "preserve his identity and free his soul."

(3) Alain Locke--linked the Afro-American with his "ancestral arts" (read "Legacy of the Ancestral Arts")

b. Depression, 1929-1933

(1) Social upheaval and mass unemployment

(2) Government lends a hand (NYA, WPA, etc.)

(3) Community art centers established. People learn basic trades of comtemporary industry. (furniture design, architecture, photography, etc.)

(4) First all--Negro exhibition in America by Harmon Foundation, N. Y. January 1928.

c. Characteristics of art work of Negro Renaissance

(1) Dehumanizing effect of cubism on form. Realistic painting and sculpture modified.

(a) Painters (Aaron Douglass, Hale Woodruff, Malvin Gray Johnson.

(b) Sculptors (Elizabeth Prophet, Augusta Savage, Henry Banners, John Rhodes, Richmond Barthe)

(2) Folk themes are reflections of personal experiences of race

(a) Jacob Lawrence--narratives

(b) Horace Pippin--folk paintings

(c) Lois M. Jones--Haitian scene

(d) William Johnson--folk art

(e) Romare Bearden

(3) Mural Painting

(a) Reflects social and topical viewpoints.

(b) Under Federal Arts Project in 1940's artists employed to decorate walls in buildings largely used by Negroes (hospitals, schools, libraries, etc.)

(c) Episodic portrayal of Negro life and history popular theme (if presented together in one grouping, the work of these artists would relate the complete history of the black people in the U. S.

show slides and reproductions

Aaron Douglas
Hale Woodruff
Charles Stalling
Charles Alston
Charles White

4. The African Movement

a. "Africanism" stimulates group pride--widens horizons of American Negro.

b. Travel to Africa influences work of black artists.

(1) John Biggers--drawings of Ghana

(2) Jacob Lawrence--visited Nigeria.

(3) James Porter--paintings and drawings of African life and mythology in Nigeria, Ghana, Guineau.

c. "Africanism" prompted new values--basic to group pride (increasing preference for dark skins in concept of feminine beauty.)

d. Study of "Africanism" leads to new synthesis of association of blackness with heritage: This leads to fresh quality and new interpretation of black art.

5. The New Militancy (1960-present.)

a. Struggle for human rights and cultural recognition turns artists from simply lyrical art to social criticism.

(1) Tendency in black art today parallels writings of James Baldwin, Leroi Jones)

(2) Growing frustration and anger, struggle for civil rights become subject matter of black art.

Show reproductions:

(a) Hughie Lee-Smith

(b) Charles White

(c) Edward Loper

(d) Charles McGee

(e) Ernest Crichlow

(f) Floyd Coleman

(g) Calvin Burnett

(3) Preference of black and white over color (clear presentation of hard truths.)

b. Trends Today

(1) Spiral group--New York artists

(2) Los Angeles--progressive wing of young printmakers, sculptors, and painters. Led by Noah Punfoy.

(3) Significant number of blacks teaching in college art departments and art schools.

(4) Growing number of Negro patrons and art collectors in N.Y., D.C., L.A., etc.

6. Role of the Black artist in America. (Discussion of following statements:)

a. "American Negro Artists need the recognition and greater understanding that survey of their work should bring. It is only through recognition as a group that we will eventually become known as artists who are incidentally Negroes."

b. "The Negroes of the United States form an organized minority group within the nation. They are Negroes as well as Americans and their art as a whole must reflect their minority condition as well as the larger influences around them. Some will lean heavier towards being Americans, others more towards their "Negritude."

c. "The art of a people begins when they start thinking of themselves as a social group. The Art of the American Negro has always been a minority art in the mainstream of American culture. It began when Negroes emerged as a group and will continue as long as they think of themselves as a group."

7. To Sum Up. . .

"That there should have developed a distinctly Negro art in America was natural and inevitable. A new people of African origin, transported into an Anglo-Saxon environment, and held in subjection to that fundamentally alien influence, was bound to undergo the soul-stirring experiences which always find expression in great art. The contributions of the American Negro to art are representative because they come from the hearts of the masses of a people held together by like yearnings and stirred by the same cause. It is a sound art, because it flows from the spirit of the Negro, which an alien culture has been unable to harness. It is a great art because it embodies the individual traits of a race and reflects its suffering, aspirations and joys during a long period of acute oppression and distress."

Albert Barnes

"The Survey Graphic," March 1925

AMERICAN-NEGRO ARTISTS

ARTIST	DATES	
ALSTON, CHARLES H.	(1907-)	Painter, Sculptor
ALSTON, FREDERICK C.	( )	Painter
ARTIS, WILLIAM E.	(1914-)	Sculptor, Printmaker
BANNARN, HENRY W.	(1910-)	Painter, Sculptor
BANNISTER, EDWARD M.	(1828-1901)	Painter
BARTHE, RICHMOND	(1901-)	Sculptor
BEARDEN, ROMARE	(1914-)	Painter
BIGGERS, JOHN	(1924-)	Painter, Sculptor
BLACKBURN, ROBERT	(1921-)	Printmaker, Painter
BOLLING, LESLIE G.	(1898-)	Sculptor
BROWN, ELMER	(1909-)	Painter, Designer
BROWN, SAMUEL J.	(1907-)	Painter
BURKE, SELMA	( )	Sculptress
CAMPBELL, E. SIMMS	(1908-)	Cartoonist
CARTER, WILLIAM	(1909-)	Painter
CASSELL, ALBERT J.	(1895-)	Architect
CATLETT, ELIZABETH	(1915-)	Sculptress, Painter
CHASE, BARBARA	(1936-)	Scuptor, Printmaker
CORTOR, ELDZIER	(1915-)	Painter
CRITE, ALLAN ROHAN	(1910-)	Painter, Illustrator
DAVIS, CHARLES	(1912-)	Painter
DEMPSEY, RICHARD W.	(1909-)	Painter

AMERICAN-NEGRO ARTISTS: (cont.)

ARTIST	DATES	
DOUGLAS, AARON	(1899-)	Painter, Potter
DUNCANSON, ROBERT S.	(1821-1871)	Painter
EDMONSON, WILLIAM	(1882-)	Sculptor
FARROW, WILLIAM MC KNIGHT	(1885-)	Painter, Printmaker
FLEMISTER, FREDERICK	(1916-)	Painter
FREELON, ALLAN R.	(1895-)	Painter, Printmaker
FULLER, META V. WARRICK	(1877-)	Scupltress
HAILSTALK, JOHN	(1894-)	Painter
HAMPTON, PHILLIP J.	(1922-)	Painter
HARDRICK, JOHN WESLEY	(1891-)	Painter
HARLESTON, EDWARD A.	(1882-1931)	Painter
HARPER, WILLIAM A.	(1872-1910)	Painter
HAYDEN, PALMER	(1893-)	Painter
HUDSON, JULIEN	(Early 19th)	Painter
JACKSON, MAY HOWARD	(1870-1930)	Sculptress
JOHNSON, MALVIN GRAY	(1896-1934)	Painter
JOHNSON, SARGENT C.	(1888-)	Sculptor
JOHNSON, WILLIAM H.	(1902-)	Painter
JOHNSTON, JOSHUA	(1765-1830)	Painter
JONES, LOIS MAILOU	(1905-)	Painter
KERSEY, JOSEPH A.	(1908-)	Painter, Sculptor
LAWRENCE, JACOB	(1917-)	Painter
LAWSON, CLARENCE	( )	Sculptor
LEWIS, EDMONIA	(1845-1890)	Sculptress

AMERICAN-NEGRO ARTISTS: (cont.)

ARTIST	DATES	
LOPER, EDWARD L.	(1916-)	Painter
MOOREHEAD, SCIPIO	(late 18th)	Painter
MOTLEY, ARCHIBALD JOHN	(1891-)	Painter
PARKS, GORDON ROGER	(1912-)	Photographer
PERKINS, MARION	(1908-1961)	Sculptor
PIPPIN, HORACE	(1888-1846)	Painter
PORTER, JAMES A.	(1905-)	Painter, Art Historian
PROPHET, NANCY ELIZABETH	( )	Sculptress
REASON, PATRICK	(Early 19th)	Printmaker
ROBINSON, HILYARD R.	( )	Architect
SALLEE, CHARLES	( )	Painter, Printmaker
SAVAGE, AUGUSTA	(1900-1961)	Sculptor, Painter
SCOTT, WILLIAM EDOUARD	(1884-)	Painter
SIMPSON, WILLIAM F.	(1818-1872)	Painter
SMITH, ALBERT ALEXANDER	(1896-1940)	Painter
SMITH, HUGHIE LEE	(1914-)	Designer, Painter
SMITH, WILLIAM E.	( )	Printmaker
TANNER, HENRY OSSAWA	(1859-1937)	Painter
WARING, LAURA WHEELER	(18587-1948)	Painter, Illustrator
WELLS, JAMES LESESNE	(1902-)	Printmaker, Painter
WHITE, CHARLES	(1918-)	Painter, Designer
WILLIAMS, PAUL R.	(1894-)	Architect
WILSON, A. B.	( )	Printmaker
WOODRUFF, HALE A.	(1900-)	Painter, Printmaker

VIII. SUGGESTED LEARNING ACTIVITIES TO FACILITATE THE ACHIEVEMENT OF OBJECTIVES:

A. Batik

1. Student will mix dyes to proper strength

2. Student will melt beeswax and paraffin in 2 proportions (50%-50%) (75%-25%).

3. Student will examine samples of textile design.

4. Student will dye scraps of material, and prepare sample chart.

5. Student will design in charcoal on cloth a pattern compatible with the batik process.

6. Student will use various brushes and tjanting needles for applying wax in a variety of ways.

7. Student will use different dyes in combination on cloth.

8. Student will iron out wax, removing remaining wax with kerosene and iron again.

9. Student will experiment with tie-die technique.

10. Student will make batik suitable for display (mat, hang on dowel sticks, stretch over canvas stretchers.)

Optional:* 11. Student will design and create an article of clothing from dyed material. This may be American or African in style.

12. Students will evaluate their own and each other's work according to use of materials and processes involved.

B. Wood Carving:

1. Student will look at films, slides, books, with material on African Art.

2. Student will visit local galleries or museums with displays of African craft items.

3. Students will collect antique as well as modern carving tools and experiment with both.

4. Student will collect different samples of wood with a variety of textures and grains.

5. Student will carve a design using tools provided.

6. Student will sand his project.

7. Student will stain, wax, or polish his product.

8. Student will add necessary odds and ends (beads, wire, raffia, etc.)

9. Student will design a piece of original wood sculpture, following same methods as above.

10. Students will evaluate work according to basic principles of design, and use of materials.

C. Mural:

1. Student will view films, slides, reproductions, etc., concerning murals.

2. Students will choose theme for mural. This is a group project.

3. Students will plan layout of entire mural.

4. Student will draw his section of mural on wall or paper.

5. Student will paint his section of mural, following basic principles and elements of design.

6. Student will become familiar with art vocabulary necessary for this project: composition, balance, rhythm, texture, value, hue, intensity, positive and negative space, volume, charoscuro, etc.

D. General:

1. Student will read selections from texts.

2. Student will view slides, films, filmstrips.

3. Students will listen to lectureres.

4. Students will discuss contributions of black artists and other relevant topics.

IX. RESOURCES FOR TEACHERS (include resource persons, books, slides, films, reproductions, etc.) See attached sheets for details.

A. Slides:

Prothmann Institute
650 Thomas Avenue
Baldwin, New York 11510

Afro-American Series

FS-1 15 contemporary Afro-American artists

FS-2 26 Afro-American artists

Individual Afro-American Artists sets

FWJ-1, FWJ-2, FWJ-3 } William Johnson

FWJ-10 Ellis Wilson

FPH-20 Jacob Lawrence

FJL-T "Touissaint L'Ouverture" series

FJL-M "Migrations" series

Art of Africa Series

FAF-1 Contemporary African Art--40 artists

FAF-2 8 contemporary African artists

FAF-3 3 contemporary African sculptors

FAF-4 The masks and congo crafts

PAF-20 10 African Drums

PAF-21 10 Ashanti gold weights

B. Slide sets: (all slide sets come with text)

Tribal and National Areas

A-5	East Africa	A-8	Nigeria
A-6	Tanzania	A-9	Ghana
A-7	Kenya	A-10	Liberia

The Arts

A-12	Nigerian ceramics	36 slides
A-13	African masks	4 slides

C. Slide Books:

#210 Art of the World Series

Techniques and materials typical of major historical periods and geographic areas. Slides of Benin bronzes and ivories, masks from Congo, artifacts and ancestral figures from Dogon, Basoundi, etc.

Bibliovision editions (UNESCO)

5308 Art of Western Africa

5309 Art of Central Africa

D. Exhibition Catalogues:

The Art of Henry Tanner

Nigerian Tribal Art

E. Paintings by Afro-American artists

Charles Alston, Romare Bearden, Hughie Lee Smith, Walter Williams, Hale Woodruff, Robert Duncanson, Horace Pippin, Allen Crife, Geoffrey Holder, Jacob Lawrence. $2.25 each.

F. Color Reproductions

Contemporary art by Afro-Americans. Includes: Charles Alston, Richmond Barthé, Romare Bearden, Lois Malion Jones, Jacob Lawrence, Hughie Lee Smith, Norman Lewis, Robert Pious, Charles White.

G. Books:

Lewis and Waddy. Black Artists on Art.

Dover, Cedric. American Negro Art.

Amato, Jane & Alex. African Crafts for You to Make.

Bodrigo, Tibor. Art in Africa.

Wassing, René. African Art, Its Background and Tradition.

H. Slides

American Library Color Slide Company, Incorporated
305 East 45 Street
New York, N.Y. 10017

Slides of work of Horace Pippin (8458, 181, 2332, 7712)
Romare Bearden (7938)
Paul Keene (7781)
Jacob Lawrence (23374, 16963, 21044)

New York Public Library
Schomburg Collection
New York, N.Y.

Slides-American Negro Exposition

I. Films (from BPI catalogue)

Africa is My Home	1-12155
Making a Mask	1-00734
Wood Sculpture	1-04255

J. Reproductions

Shorewood Reproductions, Incorporated
724 Fifth Avenue
New York, N.Y. 10019

Set 33. American Negro Art

K. Resource Persons and Institutions

Mrs. Norah McNiven, Director Public Relations
Atlanta University
Atlanta, Georgia — Available--exhibits & photos

Dr. James A. Porter
Art Education Dept., Chairman
Howard University
Washington, D.C.

Mr. Carroll Greene, Jr.
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Instruction Sheet: BATIK

Project: BATIK

Materials:

Beeswax, paraffin, electric fryer or double boiler and hot plate, muslin or broadcloth (an old sheet will do) craftool batik dyes, plastic buckets, salt, water, clothesline and clothespins (preferably outdoors) brushes of various widths, iron, newspapers, tjanting needles A, B, and C, kerosene.

Method:

1. Boil water. Prepare dyes in plastic buckets, as follows:

   2 teaspoons - dye

   2 teaspoons - salt

   1 pint - boiling water

   3 pints - cold water

   Prepare 6 or 7 colors

2. Cut cloth into small strips. Dip into different colors. Allow to dry. Dip some again in second and third color. Make chart of samples and label. (Student should still test his own material before dipping each time.)

3. Melt beeswax and paraffin in electric fryer at 300°, or over double boiler. Never melt wax over direct heat. Make two mixtures:

   50% beeswax, 50% paraffin

   25% beeswax, 75% paraffin

   The greater the proportion of beeswax to paraffin, the less cracking you will get. More paraffin--more cracking.

4. Design your cloth, using charcoal.

5. Experiment with different brushes and tjanting needles on paper or scraps of cloth. Then apply to areas you wish to remain white.

6. Dip cloth in lightest dye (usually yellow.) The wax will resist the dye. The rest of the cloth will turn yellow.

7. Hang on clothesline till dry (usually 1 day) *Usually, student can only wax and dip one color each day. He may work on tie-dying while he is waiting.

8. Continue the process, dipping in darker colors each time. Best results are obtained from all warm or all cool color schemes, although colors may be mixed.

9. Where color is needed in small areas, the dye may be painted on with a brush, dried, and covered with molten wax.

10. When cloth is completely waxed and dyed with all desired colors, iron between pieces of newspaper, changing the paper frequently under and over the cloth.

11. Remove remaining wax by dipping in kerosene and ironing again.

Instruction Sheet: TIE DIE

Project: TIE-DIE

Materials:

White cloth, dowel stick about 6" long, or other stick, string or rubber bands, batik dyes or food coloring, clothesline and clothespins.

Method:

1. Cut piece of fabric 8" or 10" square, depending on article desired.

2. Cut dowel or other stick about 6" long.

3. Lay fabric over stick.

4. Tie string around top. Adjust fabric so gathers are fairly even all around.

5. Take another piece of string or rubber band and tie below several times.

6. Dip and dab pieces so exposed areas are colored. Leave tip white.

7. Allow to dry on clothesline.

8. Cut off strings or rubber bands.

9. Open up fabric and discover pattern.

10. Iron flat.

11. Evaluate.

Time: about 2 weeks for both textile projects. (batik and tie die)

Extra Credit:

Make an article of clothing using the cloth you have designed (either tie die or batik.) Your article of clothing may be American or African in style.

Research African trends in clothing and make a display project, either clippings or drawings, showing your discoveries.

Instruction Sheet: WOOD SCULPTURE

Project: WOOD SCULPTURE

Materials:

Soft wood for carving (balsa, spruce, etc.) Carving tools (speedball set, utility knife, chisels, mallets, gouges) coping saw, scissors, paper, pencil, carbon paper, white glue or contact cement, wire, wire cutters, wood stains, beeswax, oil, varnish, shoe polish, sandpaper, box of odds and ends (beads, feathers, stones, etc.)

Method:

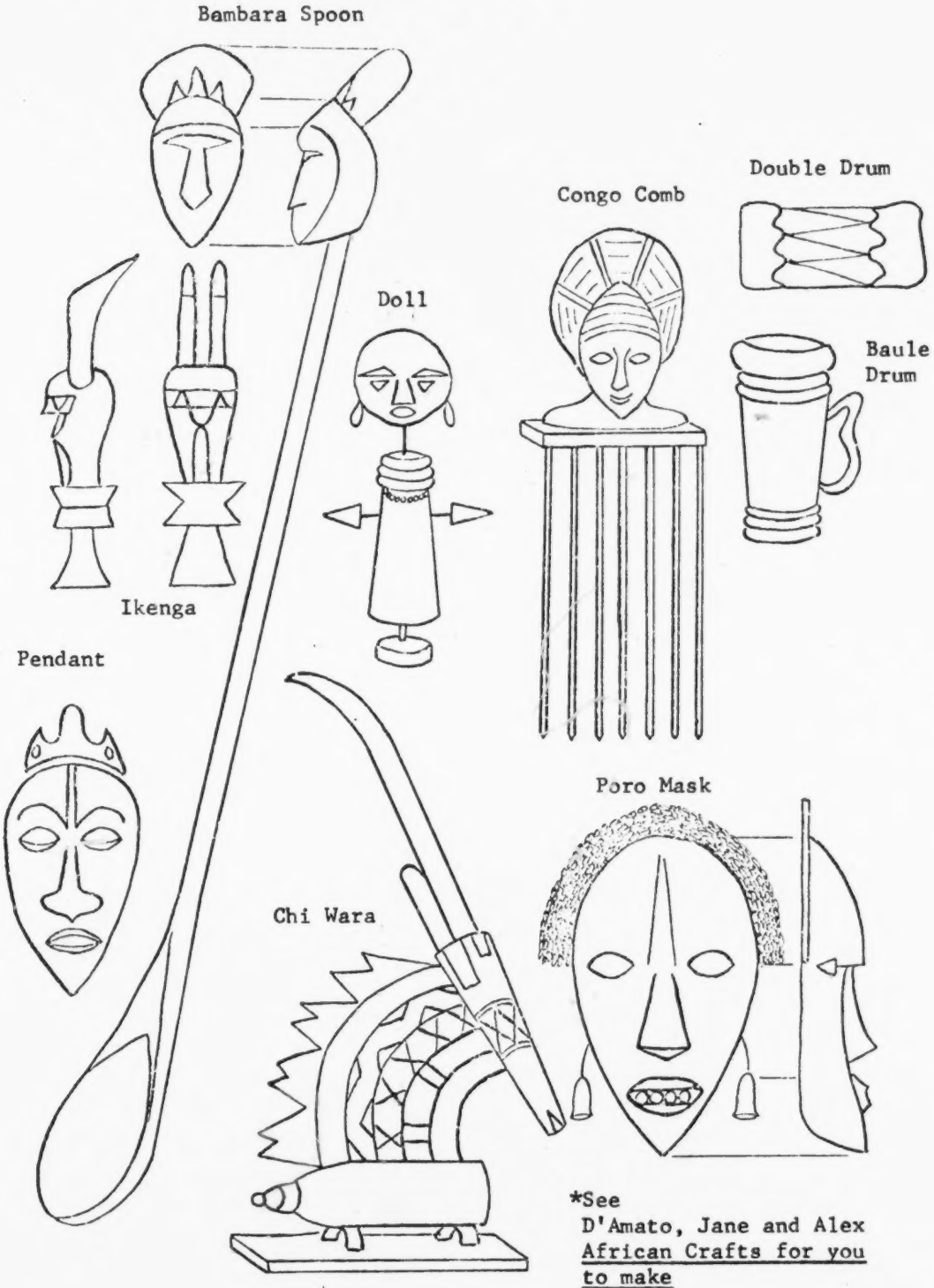
1. Choose one item from list of African crafts (see attached sheet for some suggestions.)

   Ashanti doll, Bambara spoon, Congo comb, Baulé drum, Poro mask, Ikenga, pendants, chi-wara, etc.

2. Blow up pattern to size of wood. Transfer by means of carbon paper.

3. Cut away outside areas with coping saw or keyhole saw. Carve rest with various tools.

AFRICAN CRAFTS



*See
D'Amato, Jane and Alex
African Crafts for you to make

Julian Messner
NYC (c 1969)

4. Sand until finish is smooth.

5. Wax or stain, according to item. Natural grain of wood should be evident.

6. Design an original piece of sculpture following same method.

7. Evaluate.

Time: about two weeks.

Instruction sheet: MURALS

Project:

Design and paint a mural based on a narrative (e.g., story of the fight for human rights.)

Materials:

2 large 4ft. x 8ft. panels of wallboard. Actual wall of school is better, tempera paints or acrylics, water, brushes, pencil, scrap paper for thumbnails, tracing paper for layout, pans for mixing paint, acrylic spray for durability.

Method:

1. Class discussion as to theme. (This is a group project.)

2. Individual drawings of sections on scrap paper.

3. Drawings transferred to large panels. Corrections in lay-out done with tracing paper. Organize into a unified whole, considering the basic principles and elements of design.

4. Mix colors in pans. Mix enough so color can be used by other students.

5. Paint on board, making use of color theory, (value, hue, intensity, etc.) and composition (positive-negative shapes, etc.)

6. Allow to dry.

7. Spray with acrylic spray.

8. Evaluate.

Time: about two weeks.